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been washed clean, and no trace of it remains. On the face, however, which is covered with a finely polished brown patina, there are certain uneven surfaces that lead one to suspect that a priming of some kind was used. The face beneath its bare wood draperies now comes out dark and smoothly polished with attractive effect. But a doubt arises as to its original condition.

The Child here also is fully clothed after the usual archaic fashion noted above as prevalent until the middle of the fourteenth century. No example exists before that time of the Child being represented unclothed even to the waist, as after this date he begins to appear. This might incline one to give the group an earlier date were it not for the treatment of the hair, which is rather more curled than it is apt to be in earlier similar groups.

One arm of the Virgin has been broken off at the elbow; and both the hands of the Child also are missing, as well as some of the toes which protruded below the dress. The left side of the statue is broken off, where the seat and drapery probably appeared as on the other side. This leaves exposed a rough surface showing considerable decay. Indeed, in the entire statue the wood shows evidence of great age, save in the head of the Virgin, which seems to have been wonderfully preserved, probably by the application of some sort of priming or varnish, as described above. It is altogether an extremely fine piece of early wood-sculpture.

S. Y. S.



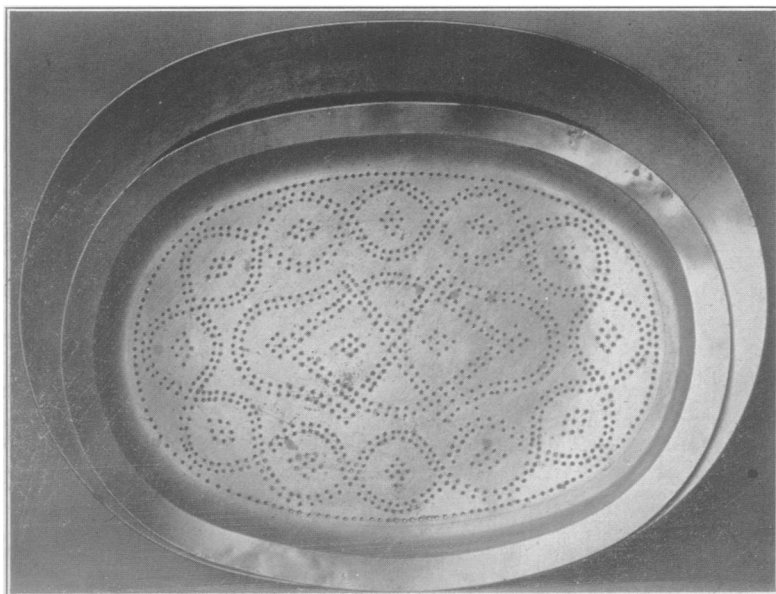
CARVED WOOD MADONNA  
Late Fifteenth Century



### METAL WORK RECENTLY ACQUIRED

There have been added to the collection of English pewter of the eighteenth century a mustard pot, a covered tankard and an oval platter or meat dish measuring twenty-five inches in length, with a movable drainer, perforated in an unusually handsome pattern. The platter bears the mark of John Townsend, London, dating from about 1784, and is the gift of Miss Letitia A. Humphreys.

Two bell-metal mortars, recently acquired, are notable additions to the collection of metal work. They are elaborately ornamented with amorini, scroll



PEWTER PLATTER AND DRAINER  
By John Townsend, London, about 1784  
Gift of Miss Letitia A. Humphreys



LARGE BRONZE MORTARS  
Dated 1637 and 1738  
Dutch

work, cornucopias and foliage in low relief. Around the top of one is the inscription, "Henryck ten Horst me fecyt Daventriæ Anno 1637." It measures seven and three-quarters inches in height. The other, of slightly smaller size, is inscribed, "A Crombosch voor Daniel van der Kemme Ao 1738." These



SHEFFIELD BASKET  
Eighteenth Century

beautiful examples of the seventeenth and eighteenth centuries are of Dutch workmanship and serve to illustrate the care with which the artisans of the period embellished their most utilitarian articles.

Among the accessions obtained by purchase is a Sheffield plate fruit basket decorated with bands of cut work and openwork border design of peaches. It

is a fine example illustrating the best period of the English art of rolling silver plate on a copper base, when the ware was light in weight and equaled in delicate workmanship and artistic treatment the best productions of the eighteenth century silversmith.



### THE BRONZE GROUPS IN FRONT OF MEMORIAL HALL

Inquiries are frequently received relative to the history and significance of the two colossal bronze groups which stand on massive pedestals at either side of the broad approach to Memorial Hall. They represent winged horses, one attended by Calliope, the other by Erato, the muses of epic and erotic poetry. These Pegasus groups, designed by a sculptor named Piltz, were made for the



PENNSYLVANIA MUSEUM  
Memorial Hall  
Showing Pegasus Groups in Front

Opera House in Vienna and are said to have cost the Austrian Government 200,000 florins (\$80,000 gold).

After being put in place it was found that they did not harmonize with the florid architectural style of the building, and the Austrian Government then ordered them to be melted. The superintendent of the bronze foundry, however,